

## Theatrical and Amusements

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ple and featuring Edward Racey and Beattie Burt, who have the leading characters in charge. It is a thrilling interesting serio-comic novelty with a smile and a thrill in every line spoken. Every now and again vaudeville reveals something new—something that's entirely different and away from the beaten path of variety a fact that popularizes vaudeville and makes it the much sought after class of entertainment in our large cities. In the presentation of "The Passenger Wreck" the producer has taken to task every minute detail and nothing seems to have escaped his ingenious mind. Mr. Hymer is also the author of "The Devil and Tom Walker" which appeared as a topnotcher at the Empress nearly a year ago.

An unusual spectacle is the appearance of three dainty, dashing and winsome females, exponents of physical culture exercises as they come on the stage and go through a series of exercises which include wrestling, boxing and fencing. They are the (3) Bennett sisters who are considered the hit of the entire circuit. These athletic girls are the talk of every city where they have appeared and promise to gain as much popularity and prominence while in Salt Lake. During their boxing exercises they pommel each other with vigor, and often a closed optic on one or the other of the girls is visible. What ever else may be said one thing is certain and that is that they contribute no little amusement.

After the Bennett sisters comes Joe Birnes, "The Poetic Story Teller," in character songs and dialect stories. Mr. Birnes displays remarkable talent in all that he does or says and his offering is one of the refreshing parts of the program.

The balance of the new bill is composed of the Georgia Trio, of blackface comedians who have delighted thousands of fun-loving theatre goers, are very much in evidence this week at the Empress with their original line of singing and dancing. "The Palace Quartette" each songster a soloist of recognized ability, offering a delightful song review, brimful of tuneful melody; and the weekly Gaumont review offering an unusual roster of "movies". The present bill will close with the last performance given on Tuesday night. Every new bill opens at the Empress each Wednesday beginning with the matinee performance, consequently the new bill for next week will receive it's initial performance Wednesday matinee. It is promised by Manager O. N. Sutton the opening will be among the best ever appearing at the popular priced vaudeville theatre.

### SALT LAKE THEATRE.

George Kleins' superb production of the marvelous photo-drama "Quo Vadis", adopted from Henry Sienkiewicz's world-famous romance, will be revealed in Salt Lake city for the first time at the Salt Lake Theatre for a six days engagement commencing September 1st, with matinees every day including September 1st.

Beyond question of a doubt this is the most marvelous achievement up to date in photo-drama, and visualizes a story with the broadest appeal imaginable. Lovers of history will revel in the reproduction of the gorgeous pictures of ancient Rome with its magnificent palaces, its catacombs, the Arena, and host of other interesting scenes, and will enjoy the life-like impersonations of the famous historical characters, Nero, Tigellinus and the others. Those who lean toward romance can absorb the beautiful story of the great love of Vinicius for the sweet Lygia which turned him from a selfish Pagan into a faithful Christian and the heroic sacrifice of the beautiful slave, Eunice for her brilliant master, Petronius. Those who take their pleasure in excitement will find

ample satisfaction in the chariot races in the Arena, the combats of the gladiators, the stirring scene where the Christian martyrs are thrown into the Arena with the lions, and also in the marvelous picture showing the burning of Rome, one of the most gorgeous spectacles ever thrown upon the screen. And those familiar with church history will enjoy the visualization of the trials and sufferings of the early Christians, will strengthen their faith with the object lessons of Peter and Paul and the appearance of the Saviour unto Peter as he is about to desert Rome and the Christians. Taken as a whole, this production does more for the scholar, the churchman and the amusement seeker than any entertainment that has ever been presented upon the stage.

"Quo Vadis" was produced at an enormous expense. Thousands of players were used in the big scenes, and the principal roles were played by the leading dramatic talent of Italy. The acting and expression of these artists are worth the price of admission in themselves to say nothing of the spectacular features.

Sienkiewicz's enthralling tale is reproduced in this photo-drama with amazing fidelity and all the episodes of interest in the book are pictorialized in detail. Nearly ten thousand feet of film are required to present the story. It is divided into nine reels and they are in turn divided into acts. The first three reels comprise the first act, the second three complete the second act, and the remaining reels form the concluding act. Eight minutes intermission elapses between each act, and the development of the story is accompanied by organ music specially composed and arranged for this production. The entertainment lasts from two hours and a quarter to two hours and a half, and will commence at 2:30 in the afternoon, and 8:15 at night.

### MR. MANTILL IN "KING JOHN."

When Robert B. Mantell pays his regular visit to this city this season, the feature of his repertoire will be the elaborate scenic production of "King John" in which he scored an artistic sensation in Chicago and New York. The newspaper reviews of Mr. Mantell's interpretation of the royal monster so seldom presented on the stage, led to a demand for the play all over the country, but the production was found to be too elaborate and massive for prac-

ticable transportation with the other big productions in Mr. Mantell's repertoire. This season, however, Mr. Mantell and William A. Brady, his manager, decided to increase the railroad equipment to the necessary extent, and Mr. Mantell's "King John" in its entirety will be seen the first time from coast to coast.

In addition to "King John," Mr. Mantell will carry with him this season "King Lear", "Richard III", "Macbeth", "Othello", "Hamlet", "The Merchant of Venice", "Richard III" and "Louis XI".

### IS THE KEROSENE-ENGINE COMING?

Kerosene is perhaps our best-known liquid fuel. It is manufactured in large quantities and may be purchased cheaply almost everywhere. It is non-explosive and easily handled. Why is it used so little in motors? If our present motors are not adapted to it, why not invent one in which it can be used? In "The Horseless Age" (New York) Harrington Emerson gives an answer to these questions. The main trouble seems to be that kerosene is a mixture of several substances, and that it does not always contain these in the same proportions. A motor built to use one kind of kerosene would not run with another. Then, too, the very fact that kerosene is a non-explosive militates against it, for all our internal-combustion motors, except the Diesel, operate by explosion. To quote Mr. Emerson's article:

"If the Standard Oil Co., instead of furnishing 'kerosene' boiling all the way from 300 to 500 degrees Fahr., and of a specific gravity of .79, could or would furnish commercially 'pentadecane' . . . of the specific gravity .784 and boiling neither below nor above, but just at 496 degrees Fahr., the problem of converting the oil into an explosive gas would be much simpler than it now is, especially as, short of chemical analysis, the usual way of ascertaining the probable quality of an oil is to determine its specific gravity, a crude and utterly unreliable method of determining anything, for one might have of the same specific gravity .784 pure pentadecane, or a mixture of equal parts of .684 gasoline and .884 lubricating oil. The 'pentadecane' is reliable, trustworthy, easy to manage, and free from objections; the other mixture difficult if not impossible to use. . . ."

"If today gas-engines using natural gas or illuminating gas work year in and year out, reliably, without any trouble, it is because the fuel is of constant quality, containing much hydrogen and other fixt gases and less carbon, and if today the difficulties of using kerosene have not been overcome it is because too much has been attempted at once."

After many experiments Mr. Emerson concludes that the best way to use kerosene in an explosion-motor is with what he calls a "combined atomizer and flash vaporizer," in which the oil is fed in regulated quantity to a funnel at the outer end of a flash vaporizer, and immediately in front of a self-acting air-valve. He says:

"On the suction stroke of the engine air and oil were sucked together through the valve, the oil thoroughly atomized and also mixt with the air, but not in sufficient quantity for ignition or combustion. The mixt air and oil were drawn through a small but red-hot vaporizer, and whatever carbon deposit might have occurred on the walls of the vaporizer was swept away by the following rush of air. At the end of the vaporizer the atomized oil and very thoroughly mixt vapor of oil and air met the incoming main supply of air and were thoroughly mixt with it. This mixture was forced back into the red-hot vaporizer and suddenly exploded."

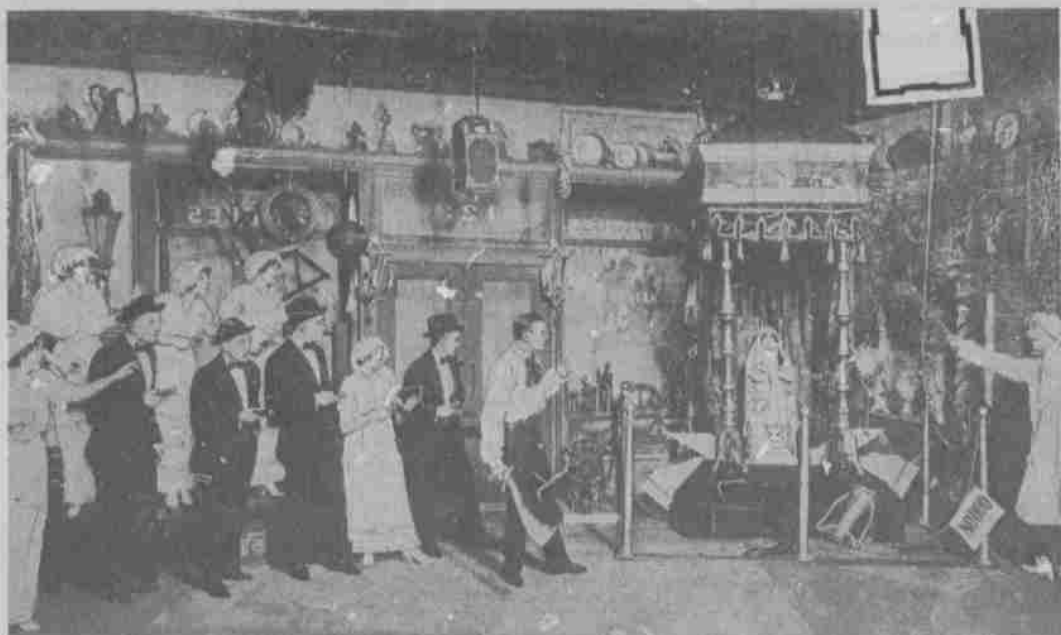
This procedure insures almost perfect combustion of the complex elements of which the kerosene is made up, but no workable engine has yet been made of this type, owing to the various difficulties which Mr. Emerson explains in his article. If we ever have a commercially usable kerosene-motor, however, it will probably, he thinks, be built on this model. But, he adds:

"It is our belief that a kerosene-engine with perfect combustion will be heavier than a gasoline-engine of the same power, because the kerosene-engine cannot run so fast and will not have so high a mean effective pressure."

All authorities, however, are not so cautious as this writer. That under ordinary working conditions any engine with a good gasoline carburetor can use kerosene is asserted by John A. Secor in an address before the Society of Automobile Engineers at Indianapolis, printed in "The Scientific American Supplement" (New York). The engine, however, must be kept at medium speeds. Says Mr. Secor:

"A car was taken from New York to Boston, operating entirely on kerosene, except for the starting. But the lack of adequate flexibility becomes increasingly apparent as the speed and power are reduced. If slowed down the car will not 'pick up' . . . ."

"Nearly all engineering authorities have held that in order for internal-combustion engines to work successfully with any kind of kerosene oils, they must be provided with some kind of volatilizer, vaporizer, gasifier, or its equivalent, or in other words, supplementary means of heating the fuel, which would be unnecessary in a gas-engine."—Literary Digest.



"The Girl in the Vase"—A Musical Comedy at the Empress next week.